



## BIG JOHN BATES

News from Vancouver /Canada:  
Big John Bates deleted the  
“Noirchestra” from their name and  
returned to their basic line-up as a  
powerful trio to celebrate their fast  
post-rock, Garage-Rock and Punk-  
Blues. What?

This hot 3-piece band from Vancouver/Canada throw Post-Rock and Rock’n’Roll in one pot with their hearts, souls, add Blues and Punk, just to end up with their own unique style. That’s BIG JOHN BATES is at least more than Rock’n’Roll, more than Metal, more than Post-Rock, more than Rustic-Punk and AmericanaNoir. This band is in a class of its own!

If you never had the chance to see this band on stage, you’ve probably heard about their amazing live performance. They are a group that has succeeded in finding exciting ways to avoid the mainstream of – what we call – rock’n’roll.

They haunt festivals and clubs around the world with almost 2000 performances across Europe, North America and Japan.

BIG JOHN BATES have eight LPs out on various label and have charted on campus radio across Canada, public radio in the USA and community radio in Europe. They’ve shared stages with the Blasters, Andre Williams, Solomon Burke, Black Rebel Motorcycle Club, Nick Olivieri, The Fuzztones, Murder by Death and Agent Orange building a rep for intense performances.

BIG JOHN BATES have appeared on *Snowpiercer* (Netflix 2020) and *Battlestar Galactica* (Sci-Fi 2006) with music on appearing on many movie and TV soundtracks as well as being featured in books and glossy magazines worldwide.

John was also the founding singer of thrash-metal pioneers ANNIHILATOR, penning their biggest songs including *WTYD*, *Alison Hell* and *King of the Kill*.

Vocalist and legendary Gretsch guitar-slinger JOHN BATES shares songwriting and singing with upright bass player/vocalist BRANDY BONES, who is infamous for gymnastic-style stunts with her huge Höfner bass.

New in the line-up is TIM HUSTON on drums, who gives both John and Brandy a real boost with his beats.

[www.bigjohnbates.com](http://www.bigjohnbates.com)

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## BIG JOHN BATES

### ==Discography==

2019: Skinners Cage (Rookie Records / LP+CD)  
2015: From the Bestary to the Leathering Room (Rookie Records / LP+CD)  
2014: Black Timber / Biter Root / + Digital Bonus: Missionary Man (Rookie Records 7")  
2012: Battered Bones (Rookie Records / Frontman Records / LP + CD)  
2012: Headless Fowl (Frontman Records LP)  
2010: Bad Pussy / Scarecrow Close (Rookie Records 7")  
2009: Bangtown (Rookie Records / Frontman Records / LP + CD)  
2005: Take Your Medicine (Frontman Records CD)  
2003: Mystki (Frontman Records CD)  
2001: Flamethrower (Hullabaloo Records / Frontman Records CD)

Also on their list: Two live DVD's and a few soundtracks for TV and movies

### ==Stuff Cool People Say==

*The mic stands were adorned with animal skulls. The vocal duo of Brandy and John was intricate, and they shared the duties well while the technical skill overall was incredible. Straight up, this was one of the best live sets I have ever seen. Every time something awesome happened, it would get one-upped by something even more insane. It was an "anything goes" show. Every second was a memorable moment, I dreamt about it that night. It was the definition of "putting on a show". Blew my face off with such a sick combination of gritty riffs, interesting vocal arrangements and stage presence.* - The Scene Magazine – Halifax Pop Explosion

*"Headless Fowl is cool indeed"* – Jello Biafra

*"A voodoo guitar player to watch"* - Total Guitar Magazine (London, UK)

*"One of Vancouver's most notorious musicians"* - The Globe & Mail (Toronto)

*"The devil is a Big John Bates groupie, that's for sure"* - SLUG Magazine (SLC)

*"A high-octane musical experience"* - Orange County Music Examiner (Long Beach)

*"Big John Bates is not only a band, they are an infectious lifestyle choice that needs to be absorbed by all of humankind."* - Twin Cities (Minneapolis)

*"Big John Bates has moved to dark roots rock as evidenced by their opening song "Amerkin", a track with a soul-shaking beat. And while the music may have changed, the intensity and fervour of this band's live performance has not. Bones shines in all her sultry, gothic temptress glory. She is the true master of her massive bass, using it as not only a tool to make music but as an instrument of seduction. "Taste the Barrel" showcased Bones' eerily whispery vocals, accompanied by Bates' banjo sounding guitar, giving the song a true dark country feel. Fans lined up outside didn't know what they were missing, and if they did, they were all the sadder for it."* - Music Examiner (Toronto)

*"With Skinners Cage, Bates and company have taken their sound from southern-gothic Americana to something approaching a mutant hybrid of postpunk and Weimar Republic cabaret. The addition of violinist RequiEmily to the usual line-up of Bates (guitar, banjo, vocals), Brandy Bones (bass, cello, vocals), and Ty-Ty the Saviour (percussion) certainly helps in that regard. Consider that the Noirchestra recorded Bertolt Brecht and Kurt Weill's "Moon of Alabama" for this LP—a midnight-exorcism version that will make you want to throw your copy of The Doors onto a Samhain bonfire. So, yes, this music will make perfect sense in Köln and Dresden, and it might make sense to you too, if you've ever wished Jeffrey Lee Pierce had lived long enough to make the cabaret-noir record you always knew he had in him."* John Lucas (Georgia Straight)

## **LP REVIEWS**

### **SKINNERS CAGE – LP/CD - *Stuart Derdeyn (Vancouver Sun)*.**

"The third album to come from the tireless touring machine that is Big John Bates, Big John Bates: Noirchestra now finds the musician stepping out into slightly different terrain. The songs are less full-on rock attack and more exploring of textures and variations while still working firmly in the Americana Noir genre the band is known for. Having been involved in thrash metal (Annihilator), garage (Voodoo Dollz) and goth (Bates Motel) one constant has held with every project from Big John Bates. The music all sounds like it will go over well in concert and it does."

### **HEADLESS FOWL – 12" EP ." - *Georgia Straight (Vancouver)***

"Amerkin" could please the postrock crowd as much as the group's devoted fans. "Wide Open Blues" blends doom-wop piano plinks and down-South accordion runs into a jumped-up swamp stomp. Upright bassist Brandy Bones mans the mike on the back-porch ballad "Taste the Barrel", joining Bates to deliver the rootsy punk number "Fields on Fire". The latter's high point, however, isn't the sweet-versus-sour vocal interplay, but a scorching, off-the-rails solo

### **FROM THE BESTIARY TO THE LEATHERING ROOM 12" – *Roadtracks Magazine, Desert Rock Edition (DE, June 2015)***

The 10 tracks of the new album "From The Bestiary To The Leathering Room" show us Canadian Big John Bates has left his roots in metal and psychobilly behind for the world of rock'n'roll, country, gothic, punk rock and blues they call "Americana Noir". Most of the album was recorded in Vancouver on John's private houseboat "Caleuche", named after a mythical ghost ship. Of course the bottom line is what gets in your ears and that is a dark, rocking mix of styles; punk-ish at times and other times country-esque. Dominating the rhythmic, earthy sound is John's multifaceted Gretsch guitar playing and Brandy's dynamic upright bass. Both alternate on lead vocals, Bates with his dark, whisky-tanned voice while his female counterpart Brandy sings in a voice that reminds me of an infernal fusion of Patti Smith and Siouxsie Sioux.

### **BLACK TIMBER BITTER ROOT 7" - *Dynamite Magazine (DE, Sept 2014)***

Rookie Records released two brand-new songs on color, hand-pressed vinyl for the "Black Timber" 7". On the track "Black Timber" Big John Bates sings about the passing of time, a beautiful song with the usual high quality we expect of him. On "Bitterroot" Brandy Bones Bates uses her vocal diversity to sing about life as an outsider. Brandy's voice is somewhere between fragility and melancholy; an outsider expressing those feelings perfectly with tight, powerful vocals. Good songs, good musicians and beautiful presentation.

### **BATTERED BONES 12" LP – *Hooked On Music (DE, Sept 2012)***

"Battered Bones" is a wonderful mix of roots rock, Americana, blues and an invigorating syringe of rock'n'roll. Songs like Wide Open Blues, the purely instrumental Battered Bones, Circadian Rhythm and Glossilalia have a delicious sound, like whiskey rinsing out a dusty throat on an abandoned highway. Adding distorted guitars to the dark--colored roots sound completes this cinematic head--trip to remote corners of the American West, to abandoned dives and tiny graveyards along the way. The only drawback of this fascinating disc is that it ends too soon.

### **HEADLESS FOWL 12" EP – *Americana UK (UK, Sept 2012)***

Setting the tone is the instrumental opener "Amerkin" ... it moves from mournful bass with subdued drums and spectral guitar to a powerhouse of railroad drumming and blood curdling yells. Musically it's a blend of Jack White style blues, Calliope organ (cello), thumping drums and banshee wails. It's hypnotic and intriguing but be careful – the left hand may be beckoning – but the hand hidden behind the back is holding that knife, Jack. It may only last a whisker over eighteen minutes but they are eighteen unforgettable minutes – raw and knowing and powerful and all worth hearing.

## **LIVE REVIEWS**

### **The Scene Magazine – Halifax Pop Explosion 2012**

All fucking epic. The mic stands were adorned with animal skulls. The vocal duo of Brandy and John was intricate, and they shared the duties well. The technical skill overall was incredible. Memorable Moment: Straight up, this was one of the best live sets I have ever seen. Every time something awesome happened, it would get one-upped by something even more insane or awesome. It was an "anything goes" show. Every second was a memorable moment. I dreamt about it that night. It was the definition of "putting on a show". Blew my face off with such a sick combination of gritty riffs, interesting vocal arrangements and stage presence.

### **Music Examiner – CMW Showcase (Toronto, April 2012)**

Big John Bates has moved to dark roots rock as evidenced by their opening song "Amerkin", a track with a soul-shaking beat. And while the music may have changed, the intensity and fervor of this band's live performance has not. Bones shines in all her sultry, gothic temptress glory. She is the true master of her massive bass, using it as not only a tool to make music but as an instrument of seduction. "Taste the Barrel" showcased Bones' eerily whispery vocals, accompanied by Bates' banjo-sounding guitar, giving the song a true dark country feel.